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RECREATION AND CULTURAL DEVELOPMENT MAGAZINE

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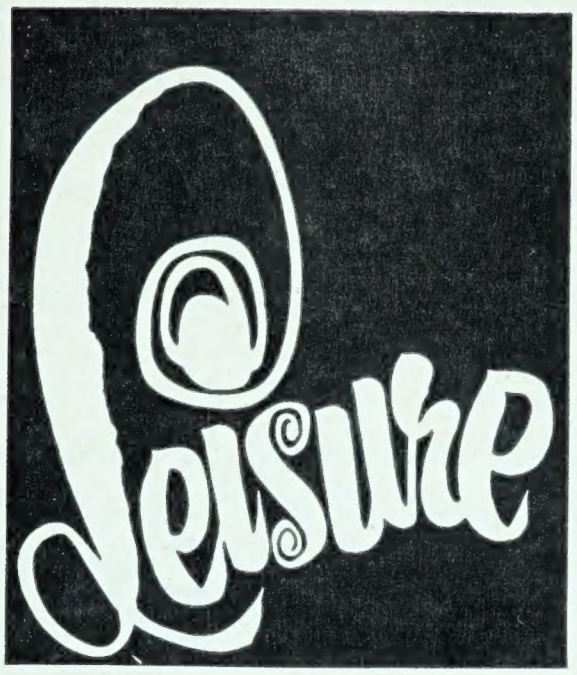

"The day of a 'fully automated' society is by no means a fantasy. What the leisured fraction of the population will do with itself is an interesting and important question. It may possibly find avenues of remuneration that are resistive to mechanical duplication so that instead of taking in one another's wash, we buy one another's paintings".

Professor Robert L. Heilbroner in the magazine, Commentary:

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A FESTIVAL OF ENJOYMENT

by JEAN KNOTT

SIR LAURENCE OLIVER in Edmonton! Shakespeare in Calgary by the Stratford Festival Company! Leonard Bernstein conducting the New York Philharmonic Orchestra! In Alberta? Impossible, you say! Perhaps, under ordinary circumstances — but next year is 1967 — and the 100th birthday of Canada as a nation. Many unique and outstanding events are planned for 1967 to commemorate this great occasion, and none more outstanding than those which are being arranged by Festival Canada, the Centennial Commission's $3 million performing arts programme.

The very best of all forms of show-business will be shuttling back and forth across the country, bringing Canadians an exciting experience in music, drama and dance.

More than 40 works by Canadian composers, several operas and ballets, and at least 20 new plays and musicals will be presented in premiere performance, and many old favourites and classics will be enjoyed as well.

Basically, the programme is divided into four divisions: Festival Canada at Home; Festival Canada Grants and Commissions, Festival Canada in the National Capital Area; and Festival Canada on Tour.

FESTIVAL CANADA AT HOME

Communities in every Canadian province and the Northern Territories will be able to enjoy special performances by professional and semi-professional companies, as a result of grants made under this division of the

Festival Canada program. The Edmonton Opera Association has been provided with a grant to make possible the presentation of Gounod's "Faust" on January 25th and 27th, 1967. The production will have Ermanno Mauro, an Edmontonian who has been studying for the past three years under Maestro Ernesto Barbini at the Toronto Conservatory of Music, in the leading role. Grants for special performances have also been made to the Edmonton Symphony Orchestra and the Calgary Philharmonic Orchestra.

FESTIVAL CANADA GRANTS AND COMMISSIONS

The creation of new works by Canadian artists for opera, orchestra, ballet and the theatre are made possible by grants and commissions. An exciting Alberta project in this category is the commissioning by the Rolston-Moore Duo of Edmonton of a composition by Jean Coulthard of Vancouver. "Ballad of the North" will have its premier performance during Centennial year.

FESTIVAL CANADA IN THE NATIONAL CAPITOL

This will include the pomp and pageantry of Sir Tyrone Guthrie's historic spectacle, and the premiere of an original play commissioned for the Centennial. These are only two of the special events planned for Ottawa.

FESTIVAL CANADA ON TOUR

This fourth, and certainly the most exciting, of the components in this unique performing arts program, represents a once-in-a-lifetime opportunity for Canadians to see and hear the greatest national and international performing groups available to audiences today at extremely reasonable prices.

Residents of Alberta will be able to enjoy a total of 20 such groups, ranging from children's theatre groups to the magnificence of the New York Philharmonic.

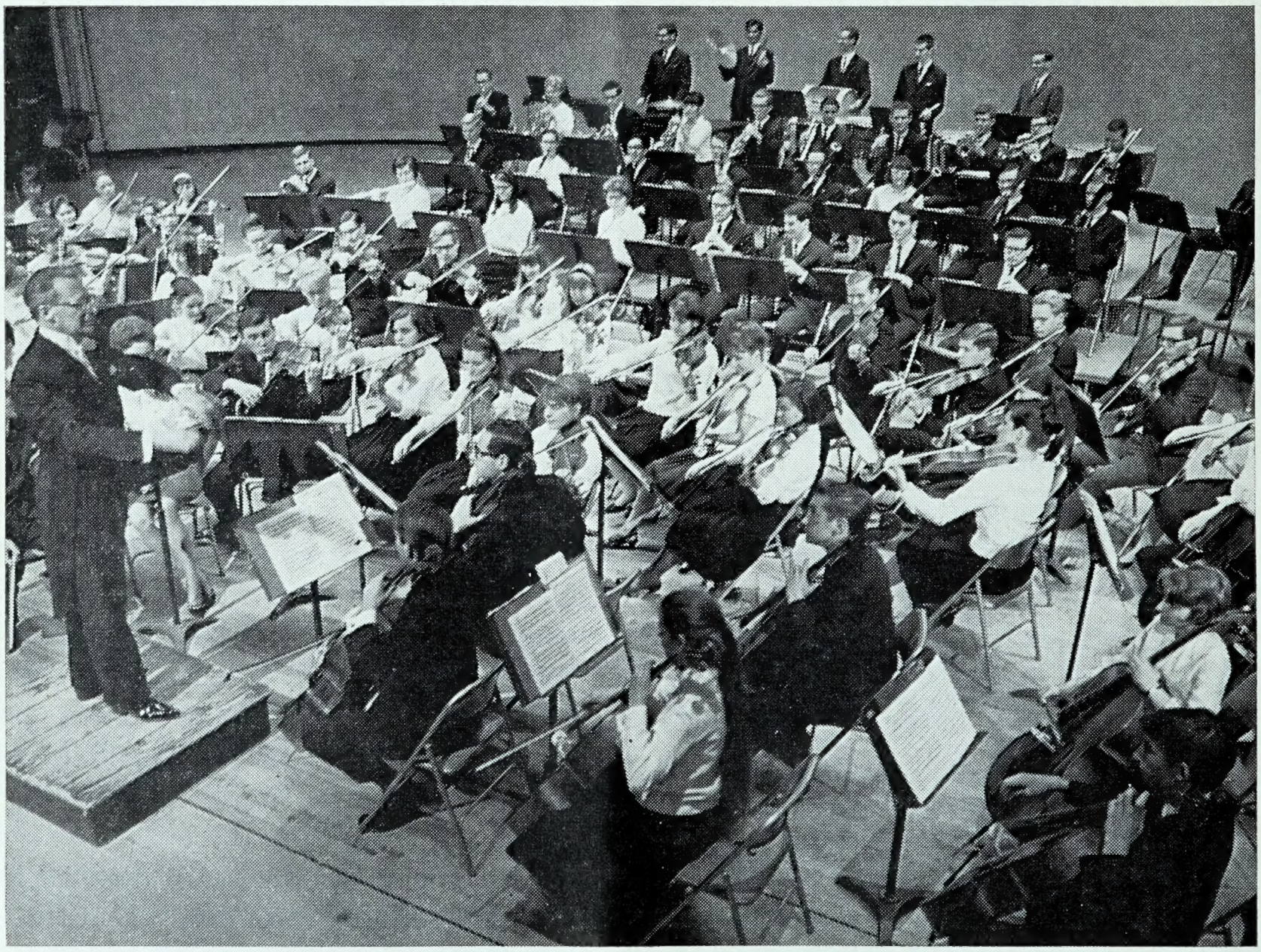
It all starts early in 1967, when "Les Feux Follets", opens in Calgary at the Jubilee Auditorium. This is Canada's National Dance Ensemble, and they will present a "Canadian Mosaic", a sea - to - sea dramatization through dance, song, setting and costume of the legends and customs of the first Canadians — Scottish, Acadians, French and English settlers, European immigrants, Forest Indians, Plains Indians, West Coast Indians and Eskimos. The company, formed in 1952 by Director Michel Cartier, selected "Les Feux Follets" as its name, taking it from Quebec folklore of Feux--Follets — fabled fireflies who entertained during the long summer evenings. Originally planned for recreational activity, the troupe concentrated more and more on folklore research and education, and later, on the interpretation of authentic Canadian dance.

"Les Feux Follets" will appear in 20 Western Canadian centres, including Calgary and Edmonton, where they will be sponsored by the Allied Arts Councils of these cities and the Hudson's Bay Company.

In February, Calgarians and Albertans will have the rare privilege of seeing Shakespearian theatre at its very best. The Stratford Festival Company will present "Twelfth Night" as well as Gogol's "The Inspector General", in a 5-day, 6-performance visit to Calgary's Jubilee Auditorium. William Shakespeare's "Twelfth Night" is pure fantasy, presented in the style of the Bard of Avon, while, in an entirely different vein, "The Inspector General" is a satirical exploration of the corruption of the nineteenth Century Russian civil service.

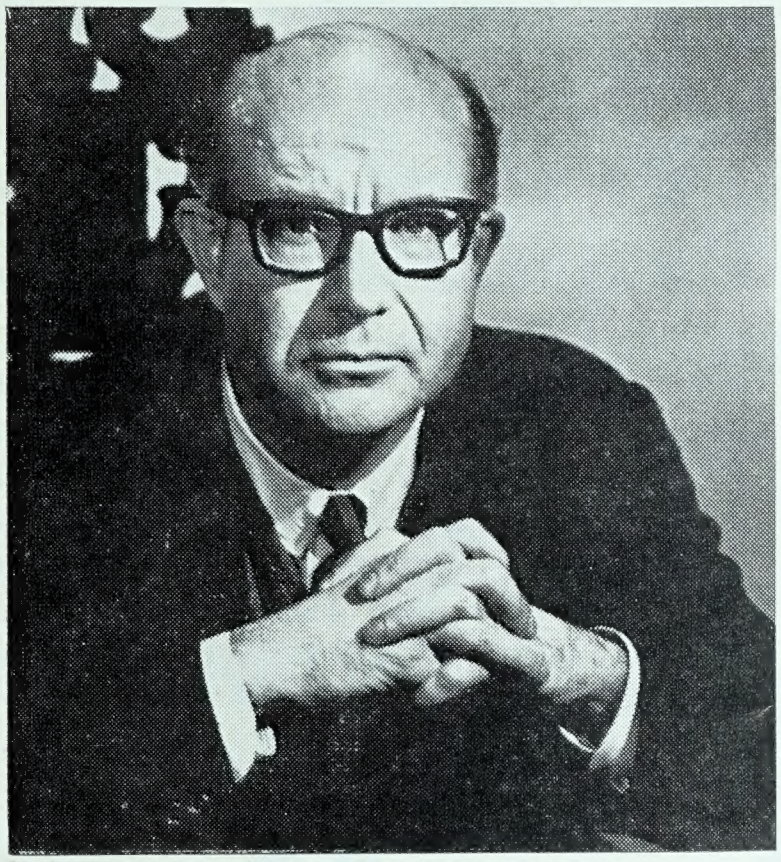
From a small beginning in a tent in 1953, the Stratford Festival has now reached the status wherein the entire world pays it homage. It is with special pride that the Government of Alberta presents to the people of the province this once-in-a-lifetime dramatic experience.

August will see concerts in both Edmonton and Calgary by the National Youth Orchestra. This Orchestra, made up of more than 100 top-ranking young Canadian musicians from every province, and called the



The NATIONAL YOUTH ORCHESTRA OF CANADA which will tour Canada in 1967 under the auspices of FESTIVAL CANADA ON TOUR.

"strongest force for future orchestral music in our country" was founded in 1960 and made its first Western tour in 1963. It has recently completed a tour of European centres. The Calgary concert on August 5th will be sponsored by the Calgary Herald, while in Edmonton the Edmonton Symphony will sponsor the August 3rd presentation.



MAVOR MOORE, Artistic Director of the Charlottetown Festival in Prince Edward Island. For its part in the FESTIVAL CANADA ON TOUR programme for 1967 the Charlottetown Festival is to send its highly acclaimed musical comedy version of "Anne of Green Gables" on a cross Canada tour during Centennial Year.

The highly acclaimed production of the musical version of "Anne of Green Gables" by the Charlottetown Festival has been delighting Prince Edward Islanders and thousands of tourists during the past two summers. Now it is going on the road, and in addition to its part in Festival Canada on Tour, this delightful musical will be a participant in the World Festival at Expo '67. This is one presentation that will delight adults and children alike, when it comes to Edmonton on September 18th, 19th and 20th, and to Calgary on September 23rd.

Leonard Bernstein, Music Director of the New York Philharmonic Orchestra, has frequently been called the most versatile man on the musical scene. He is widely acclaimed as conductor, composer, pianist, teacher, lecturer and author. When he leads the world famous New York Philharmonic in a concert in Edmonton on September 22nd, 1967, Albertans will have the opportunity to see Mr. Bernstein

LEONARD BERNSTEIN, famous conductor of the New York Philharmonic will conduct the world renowned orchestra on its 1967 Canadian visit for Festival Canada on Tour.

in the role of conductor. A program of music which will appeal to everyone's taste has been planned for this presentation of Festival Canada on Tour, which will be sponsired by the Edmonton Symphony Orchestra.

A rare treat is in store for theatregoers in October 1967. The National Theatre of Britain, led by Sir Laurence Olivier, will be presented in Edmonton by the Government of the Province of Alberta, and it is hoped that parties and individuals from every part of the province will be able to travel to the capital city to enjoy this distinguished theatre company. Sir Laurence will star in William Congreve's "Love for Love", one of the most famous of the Restoration comedies which contains brilliant dialogue and delicious careless wit. The second presentation, "A Flea in Her Ear" is a French farce by Georges Feydeau, with english version by John Mortimer, and is described as "wonderfully funny". October 9th and 19th are the dates for these presentations.

Holiday Theatre, Vancouver's famed Children's Theatre, will end this great and exciting year of Festival Canada with a tour which will include presentations in Edmonton, Red Deer, Calgary, Stettler, Camrose, Lethbridge, Cardston and several other Alberta centres. Holiday Theatre, the only performing arts group west of Winnipeg chosen to tour the nation in Centennial year, is the oldest touring theatre company presenting plays performed by adult actors for young audiences. Since its founding in 1953, an estimated one million children have seen its plays.

JOY COGHILL, founder and artistic director of Holiday Theatre, Vancouver's famous young people's theatre company. In 1967 Holiday Theatre will tour the nation as part of Festival Canada on Tour. The company will present two productions, from five plays which have been commissioned from Canadian playwrights for Holiday Theatre.

Joy Coghill, founder and artistic director of Holiday Theatre says, "We plan to tour two productions for 1967, both of which will be chosen from five works which have been commissioned especially for our company in our regular reportory season". Holiday Theatre will be seen in Edmonton December 12th and 13th, in Stettler on December 14th, in Camrose December 15th, in Cardston December 18th, in Lethbridge December 19th, and in Calgary December 21st and 22nd. Other dates will be announced as these are confirmed.

An exciting year? Yes, indeed! An opportunity also, for families to share together in some of the greatest events of the entertainment world ever to be presented in Alberta.

The Honourable Ambrose Holowach, Provincial Secretary and Chairman of the Alberta Centennial Committee, has expressed the hope that every Albertan who possibly can will avail himself of the opportunities presented by Festival Canada and the local sponsors of these presentations, in order to insure their success, and, more importantly, to insure that Canada's Centennial Year is a memorable year for everyone.

PLAYFUL DEDICATION

by WARREN GRAVES

IN THE FALL of 1959, four young actors from the cast of "Mister Roberts" put up a thousand dollars to produce a show called "Light Up The Sky" at the Victoria Composite High School Auditorium. When the show opened, in the worst October blizzard on record, its name turned from a mere title to a genuine cry from the heart. Undaunted by this initial experience, the venturesome group calling themselves Theatre Associates, survived the catastrophe and have continued to light up the sky ever since.

During the first two years, the players wandered between hit shows at the Jubilee Auditorium, intimate theatre in Edmonton's floating Yard-

"The charming little theater in the valley" shows its age in the cold hard light of day. Lean-to construction was added by the members to provide a theater lobby.

bird Suite (then located on Jasper Ave.) and theatre workshops at the old Airlines Hotel. The establishment of a stable theatrical climate proved a difficult operation. Working split shifts with embryo jazz musicians while waiting to be raided by fire safety officials can do much to retard the development of romantic lyricism. It soon became clear, be it ever so humble, there would be no place like a building of their own.

Nothing more humble existed in Edmonton at that time than the one-roomed school house slowly mouldering away on Walterdale Flats. One of the original schoolhouses in the City, the structure was sound, the heating magnificent, but its outward appearance did indicate that it lived on borrowed time. As Theatre Associates were in the same predicament, a love match sprang from this basic affinity and approaches were made to the

City regarding its rental. When business acumen eventually overcome astonishment, the figure of $35 per month was proposed and accepted.

Thirty people armed with "do-it-ourselves" equipment marched on the building and the conversion from one roomed school house to Walterdale Playhouse began.

"We obliterated the scars on the hideous interior by painting the whole thing black" — unquote.

An annex was constructed to provide a lobby and heating for this came with the investment in an oil heater on the installment plan; repayments to be made from box office receipts.

The involvement of cast and administrators with the building in this physical way laid a firm foundation for future success. Traditional theatre training has historically always involved the jack-of-all-trades approach. Many subsequently great artists made their first appearance on stage shortly after being handed a broom or a scrubbing brush. To be involved in the growing pains of a theatre or company, to attend a special meeting called to celebrate a further $10 paid off on the heater, is to find oneself woven into the fabric.

With seventy assorted chairs (related only by their new locally produced seat covers), most of the draughts excluded and a cast ready to go, the precarious doors were flung carefully open in 1956 to present "Epitaph for George Dillon". The lobby proudly displayed the works of local artists (and still does), the coffee urn rumbled gently to itself and the enthusiastic performers gave their all to audiences ranging from seven to a heartening twenty people. The play's the thing of course and the following productions were "Don Juan In Hell" and "Romanoff and Juliet". The thinking of the group is exemplified by this last choice, requiring as it does the interior and exterior of two embassies at two levels plus a whole village square. Given one third of a one roomed school in which to stage it, the result is intimate theatre at its most intimate.

Aided by low rental, amateur actors and audience support, the box office did cover expenses and provide a little extra to plough back into the operation. A building fund, where members bought "bricks" at $5 each, helped with the construction problems, and a set of more orthodox seats were obtained reasonably when the Empress Theatre was pulled down.

Production policy, which demanded that each of the annual half dozen plays enjoyed a ten night run, gave rise to a wealth of experience. From the actor's point of view, it gave time for the character portrayed to develop, and production staff had time to study the effectiveness of their efforts. In the more normal two or three night stand, everybody is just beginning to get to grips with the play as it ends. There is the expense of ten royalties (playwrights take heart!) but ten performances to seventy full seats is a compensating achievement.

In 1960 Theatre Associates produced a melodrama at the Walterdale Playhouse. It was a passing experiment received gleefully by the audience but no more attention was paid to it until the development of Klondike Days in Edmonton. Then, for the first time in many years, Theatre Associates emerged from their Walterdale image to present a melodrama at the Strand theatre downtown during the festivities. It was a natural! Within two years their participation in this event has become an institution.

Meanwhile, back at the Flats, time was running out on the old one roomed school house. The nearby Kinsmen Park project had reached an advanced stage of development and the approaches to nearby 105th Street bridge were believed to be under revision. To celebrate their tenth birthday this year, Theatre Associates were back to searching for a suitable old building in a city where old buildings are an affront and tend to disappear overnight.

With the discovery of Frontiersman Hall (114th Avenue and 107th Street) the reclamation of a sturdy Old Timer began again. "It was a shock", says Frank Glenfield, present President of Theatre Associates, "discovering that we were all ten years older! We had a lot more experience, we even had some money. For the first time . . . and maybe because we are older . . . we hired help for the foundations and a couple of carpenters". Nevertheless, Mr. Glenfield viewed the benefits of affluence with mixed feelings. "I hope this isn't the thin end of the wedge", he said. "I feel that once active members are disassociated with the chores involved . . . the getting to grips with the building structure . . . then we lose something".

No fear of this at this time. The seating capacity, leaping from seventy to eighty and still in a confined space, will not alter the confidential rapport between actors and audience. The dark interior is back (for the same reason) and an imaginative low budget lobby has successfully transported "the same atmosphere across the river". The big question to be answered is—will any of the audience be lost in the move? The sell-out for the opening production — "A Thousand Clowns" — indicates that this tradition at least is intact. Theatre Associates have experienced several upheavals during their history and each, contrary to the rules, seems to have increased the membership. It has come almost as a mysterious vote of confidence in times of crisis.

When the old schoolhouse eventually succumbs to the juggernauts of progress, fifty bricks from the foundations will be kept by Theatre Associates to build a dream on. One day in the golden future, these bricks will re-appear to form part of new foundations — that of Edmonton's first Community Theatre. Until that time, audiences will continue to sit in each other's pockets and actors set to with paintbrush and saw who knows? Maybe this is the way it ought to be?

How To Look at a Painting

by H. WOHLFARTH

It would have been perhaps more proper to say "How to look at a work of art", since it is Art proper that I have in mind when now I speak of painting.

This of course necessitates a definition of "Art" and the definition I am now giving is largely based upon the work of Professor Collingwood of Oxford. In the opinion of this eminent scholar, art proper is what remains whenever the pseudo-arts have been eliminated from consideration. This again leads to the question, "What is pseudo-art?" In general terms, pseudo-art is what pretends to be art, or what is by the indiscriminate taken to be art, without being art proper. In that, it is similar to custom jewelry, which to the indiscriminate looks like, or even better than the genuine article, but has no permanent value.

Harry Wohlfarth, Assistant Professor of Art, Department of Extension, University of Alberta, studied in Dresden and Salzburg under the famous Oskar Kokoschka. Received the distinction of Doctor's Academiae from the Roman Academy of Arts and Sciences, Rome, 1962. Elected member of the German Academy, Bonn. Fellow of the International Institute of Arts and Letters, Geneva. Elected Senator of the Accademai Romana di Science ed Arti, Rome, 1962.

What are then the criteria of pseudo-art? The main characteristic, according to Collingwood, is the fact that in all pseudo-art the end result is clearly known and anticipated before the painter even sets brush to canvas. Or as we may say, the result is a foregone conclusion. Among the pseudo-arts we have "Art for Magic", which is still practiced in its original version in Navaho sand painting, designed to have a magical healing ef-

fect as the result of certain colored sands laid out in definite patterns. Since in "art for magic" there is a very practical intention either for the benefit of an individual or society at large, we have another recent example in the paintings flourishing under the dictatorial regimes of Hitler, Mussolini and Stalin, where the practical purpose of those government-sponsored monstrosities was either to glorify the State and its regime, or to provide the hungry and hopless masses with a pretty pipe-dream of marvelous achievements and contentment in the near future as a poor substitute or "Ersatz" for what is missing so badly. The products then were happy, cheerful and healthy looking peasants and industrial workers in heroic poses, looking down on undernourished and haggard people in ragged clothes in some railway station in the Russia of 1941 — the Greek-god-like blond and blue-eyed "Herrenmensch" gazing from the superdimensional mural arrogantly over the smoldering ruins and frightened, hungry people in some cities of the Germany of 1944, and the heroic marble statues of the monstrous forum romanum providing the macabre contrast to the awfully unheroic and war-tired population of the Rome of 1943. Is it necessary now to mention those happy well-mannered and so thoroughly disinfected young people being so popular and young just by drinking a certain brand of soft drink?

Our next "pseudo-art", "Art for entertainment" is also practical and precalculated — **it aims to please.** In this category you find decorative, pretty pictures that can and should be bought to suit the drapes or the chesterfield, but please do not call them art. Whoever sells this type of wall decoration, be it so called "European street scenes" in chocolate-box colors, pretty landscapes of the calendar type, or dewy-eyed Hawaiian sirens on velvet, under the misleading term of art, is in fact guilty of deceiving the public inasmuch as he would be guilty of the same offence by selling costume jewelry as genuine gold and precious or semi-precious gems.

The largest bulk of present-day pseudo-art can, in my opinion, be classified as "art for the purpose of escape from reality". But since it is a relatively mild form of dope, it is not covered by the Narcotics Act, despite the fact that we can observe some severe withdrawal symptoms, for example in the letters to the editor, whenever an airport or public building is adorned with art instead of dope for the escape addict. This pseudo-art form has some of the characteristics of "art for magic", a deliberate intent to provide the insecure, the frustrated and the bankrupt ones in our society with a pseudo-reality in which everything is just perfect, the sky is pink and blue, the mountains are peaceful and purple, the grass so well combed and green. It also has certain features of "Art for entertainment", because like the bulk of Hollywood celluloid productions, it provides a fake, a falsification of reality, shallow, easy to look at, glamorous and without problems. After all, if you look at these chic and well-dressed people, the clean farmyards, gently rolling waves and pretty sunsets, you

can easily dispense with the reality of hungry millions clad in rags, the accumulative effects of pesticides, tidal waves, economic crises, inflation, corruption, slave labor camps, executions and the effect of fall-out on your descendants. If you need this crutch to enable you to go through life. if you are not able to face reality squarely and unflinchingly, don't call yourself a man or a realist.

Since the pseudo-arts are not Art in the true sense, they do therefore not enter into our considerations and are herewith dismissed.

What then is art proper? Art proper is the expression of ideas and/or emotions . . . in our case here via the medium of paint. The main characteristic of fine art as compared to pseudo-art is that the result is not clear from the beginning; for example, the artist is conscious of having an emotion, but not conscious of what this emotion is. In expressing emotion via his medium, he is making this emotion clear to himself and also to his audience. There is certainly here a directed process; an effort, that is directed upon a certain end. But the end is not something foreseen and preconceived to which appropriate means can be thought out in the light of our knowledge of its special character. Expression is an activity of which there can be no technique. Thus reading art critics, we will find that the worst art critics are the ones who dwell predominantly upon descriptions and appraisals of technique applied rather than analizing the artistic, aesthetic significance of **what** is expressed in the painting, whereby the t e c h n i q u e by which this is achieved is of a very secondary nature. It is like someone speaking nonsense or small talk with oratorical skill and eloquence, and being praised by critics as a great speaker. The aesthetic experience, or artistic activity is therefore the experience of expressing one's emotions or ideas, and that which expresses them is the total imaginative activity called painting or art. This is art proper.

If, for example, a portrait painter who has been asked to produce a good likeness of a sitter, paints instead or in addition a portrait expressing the emotions which the sitter arouses in him, he will not produce a commercial portrait or pot-boiler but a work of art. As a pot-boiler, the picture cannot ever become a work of art. It can only become a work of art by ceasing to be a pot-boiler.

The poet works very similarly. He also expresses in his writing ideas and/or emotions. I presuppose that you have read poetry with a certain amount of personal profit. At some time or other in your reading of poetry you will have experienced an insight and revelation which heretofore you have not had, so that you might have been moved to say, "This poet has expressed in his lines something which I have vaguely felt for years and years without ever seeing it clearly. Reading his poem has suddenly taken the blinds from my eyes and made me see. Now I know! I have therefore gained from his work something very valuable".

The role of the observer of a painting is quite similar to the role of the

reader in the case of poetry. Granting that the observer of a painting is beset with similarly vague and amorphous emotions or ideas as the artist when he started painting, then he will, as the chap looking—figuratively speaking—over the artist's shoulder, share the experience of the artist and gain the same insight and revelation as the artist. The artist is capable of solving these problems by virtue of his creative work for himself. The general public depends upon the artist for the solution of these problems.

The creative artist is forced to conquer constantly virgin territory, and in doing that he is struggling with problem after problem. Every year he passes is a year of conquest, of achievement, of experience and change. The Layman who is not painting has no idea about all this. It thus happens the he usually limps 100 years behind as far as his tastes, judgment and attitude are concerned.

I will use an analogy to make it perfectly clear. A cattle rancher breeds for 30 years or more, an excellent stock of purebred cattle. During these 30 years he is constantly learning out of experience, applying the results and so perfecting his breed as much as possible until he now has a stock which is his pride and joy. How much struggle, how much frustration, how much work and experience was needed to attain it! One day the rancher receives a visitor from the city. He shows the man around his ranch and after they see the cattle the visitor from the city spots a few non-purebred cows and points to a "checkered" one saying "Isn't that a pretty cow". As long as he just makes that statement there is nothing to say. However, in the eyes of the cattleman, he will have shrunk down to insignificance because he made a statement which proves that he has not the slightest idea about cattle breeding. If the city man were trying to persuade the rancher to breed "checkered" cows instead of pure bred cattle he would be interfering as an ignorant layman in something highly specialized, about which he has not the slightest idea and knowledge. No rancher in the world would start breeding "nice checkered cows" with no regard to the principle of purebred lines only because his neighbor finds checkered cows so much "prettier". It is as difficult if not more so to pass judgment about a picture as it is about purebred cattle.

A society in which the status symbol is the car, the gadget and the private swimming pool, where paintings are bought to suit the drapes, is truly primitive, uncouth, uncultured, and looked upon with amusement by cultured societies and nations.

Let us therefore create a worthwhile status symbol—art and culture. Let us by all means keep up with the Joneses in reading the best books, listening to the best in classical or contemporary music, witnessing first class drama, and endowing our homes with art proper, even if this means redecorating the living-room or re-upholstering the chesterfield. Since we know how to look at art, let us not be caught calling pseudo-art, but let us, for heaven's sake, be honest!

BOOKS IN REVIEW

One of the most beautiful examples of fine printing and design to grace any library complements the fine artistry and interesting text of **"Birds of the Northern Forest".** Sketches and paintings by J. Fenwick Landsdowne are beautifully wrought, with colors and natural posture of the subjects giving the viewer an urge to razor those fine full page illustrations from the binding, frame and hang them for visual pleasure at any time.

John Livingston's text, which most happily faces each illustration, is neither pedantic nor lyrical, but a nice mixture of fact presented in an easy, pleasant and chatty manner. For the layman, it's fascinating to learn that woodpeckers have bristles over their nostrils to keep the sawdust from penetrating; that the red-breasted nuthatch flies at full speed through its pitch-edged nestling hole and brakes without harm inside: and that the long bill of the common snipe is flexible at the tip, to grasp hidden grubs probed for at marsh's edge.

Birds of the Northern Forest is a delightful and beautiful volume, designed by Frank Neufeld and printed in Italy with Canadian-set type. The pages, over nine by twelve inches in size, are of excellent stock. It will be an asset to any library.

Birds of the Northern Forest, by J. Fenwick Lansdowne and John A. Livingston, published by McClelland and Stewart Limited. $17.50 ($20 after Dec. 1, 1966).

The exciting and exacting land of the north, where the room for incompetence and lack of courage is small indeed, has long played an important role in the development of Canada. The day to day life of these early traders, the Indians who came to depend on the forts for their supplies, the type of living there was in effect in these isolated bastions of trade, are dealt with faithfully and interestingly by John E. Hood, in **"Hunters of the North".**

Mr. Hood, who has been the author of several successful adventure books of life in the land that was long held by the Hudson's Bay Company, and by other fur trading firms, has compiled a fascinating account of the relationship of native to trader. While each is concerned with obtaining the best arrangement possible for himself and family, or for his firm, there generally was sympathy and respect on each side. Only later, when the land was opened and others of less hardihood came upon the scene, did the relationship change to suspicion and mistrust.

Home life, travel, trapping, trading, survival and courage are handled well in **Hunters of the North,** by **John E. Hood.** Published by The Ryerson Press, Toronto. $3.95.

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